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MAKOM PERFORMANCE BY INSTRUMENT DUTAR: IN THE EXAMPLE OF THE COMPOSITION "TASNIFI NAVO"

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Abstract

The traditions of instrumental music go back to ancient times and play an important role in the rich musical culture of the Uzbek people. The dutar is one of the widely popular musical instruments in Central Asia. Over the years, various directions of the composer's performing skills have emerged. In the practice of folk art, it is considered a solo and vocal musical instrument. Even now, this causes the creation of special makom paths in the traditional style. This article presents the experience of teaching the classical Tasnifi Navo composition on the dutar instrument in the style of performance by our mentor Fahriddin Sadykov.

Keywords: *dutar, makom, performer, teacher and student, Tasnifi Navo, makom Navo, musical instrument performance*

Introduction

In the process of performing the work "Tasnifi Navo", you can show many possibilities, strokes, complex techniques of the melody of the composer. Gentle moans are harmoniously combined in the dutar. Let's take a little look at the work of Tasnifi Navoi. We know that tasnifs will be on a 2/4 scale. That is, in a measure 2/4 notes inside one measure will be equal to two quarters, or rather, count down to two tacts. In Shashmakom, this work is written in 2/4 scale. The rhythm looks like this: Buck buck – boom boom – buck – pause – boom-pause. The buck of the first and second booms is a quarter, the booms of

the second bar are a quarter, the bap of the third bar is a quarter and a quarter pause, and the boom of the fourth bar is a quarter and a quarter pause.

Research method

In the process of adapting to the melody of dutar, the composition was written on a 4/4 scale. The first buck is a quarter and quarter pause, the second buck is a quarter and quarter pause, in the second tact boom is a quarter and quarter pause, again boom is a quarter and quarter pause, in the third tact buck is a quarter and three-quarter pause, in the fourth tact boom is a quarter and three-quarter pause.



Now let's focus on the rhythm of the composition. Tasnif is the name of the rhythm, and Navo is the name of this makom. First of all, you should try to play and sing, counting the rhythm by notes. A completely different melody is created if it is played according to the instructions on the note. Now let's play this note, multiplying the beats so that they match the dutar. The quarter should be played in the form of two eights or four hexadecimals, that is, using combined strokes. To use miyang, kashish, of course, will have to perform strokes in different ways.

When performing a composition in the makom ways of musical instruments, depending on the capabilities of the performer, a variety of strokes and polishing elements (Miyangi, kashishi, forshlags) are used. Another important point to pay attention to is the careful and gentle movements of the right hand when performing makoms on the dutar (Fig. 1).

Figure 1. *Much more important is the position of the game, combined and ordinary strikes, without touching the lid of the dutar, gently, imagining that there is half an apple in the palm of your hand, making a crescent with your palm, the fingers do not interfere with each other and look spreading*



Results analysis

Another distinctive feature of my performing school, along with subtlety and caution, is that with a normal upward stroke, the blow is performed on the thumb, and the blow on the same thumb is also performed in a position not touching the lid, which would sound confident and accurate.

To properly perform such smoothness and accuracy at the same time, it is necessary

that all the fingers of the right hand be in their positions, that is, the little finger should strike sideways when hitting down, where the muscles are, and the upward stroke should occur through the thumbnail and very carefully so that the other four fingers together in assembled form help the thumb.

Figure 2. *The position of the fingers during dutar performance*



Certainly, the question may arise, "Why do we need such softness?". The difference between my performing school and other performing rhythms and schools is: in such a performance, attention is paid to each note, not only each note is simply pressed, but the fingers of the left hand will perform using miyangs, kashishs and forshlags. That is why it is necessary to pay special attention to the subtlety and softness of right-handed strokes so that the decorative elements used can fully manifest themselves and flawlessly reach the listener.

Let's focus a little on what else needs to be worked on in order to perfectly perform the makom ways of musical instruments, as well as to study Tasnifi Navo.

First of all, let's start with simple exercises, playing scales to bring the movements of the right and left hands into harmony. If the instrument of the dutar is on the beat of a quart, that is, in the beat of "lya re", then we must be very attentive to the chords played on the left hand when performing the scale and other exercises.

It is important that the Accords are mostly in the Fifth interval when we use miyangs and kashishs. This kind of look also creates the basis for being beautiful by hearing and for our miyangs and kashishs to be perfect. In the book Shashmakom,

published by Yunus Rajabi, the work “Tasnifi Navo” is written with the note “Sol”. The size is 2/4. Honored Artist of Uzbekistan Fahriddin Sadykov for the first time remade “Tasnifi Navo” from the note “lya” to the ensemble of soloists. But the note in this lesson was adapted specifically for dutar. The instrument is a dutar re / la. The unit of measurement is also 4/4. The key is in mi minor, preceded by one character (fa#).

Analyzing the 1st part of the work “Tasnifi Navo”, at the end of the 1st tact, starting with the note “la”, the sign “Sadoli Miang” (sonorous miyang) is placed. It will be correct if this is done by increasing the sound, making sure to pay attention to the symbol in the note “sol”. At this stage, the question of the second string (chord) should also be mentioned, that is, how to play “mi” and “Lya” with the upper part of the frets open when tuning to “re/lya”. That’s when the voice sounds much brighter and more pleasant. We can also see quarter and octal pauses. Of course, when pausing, you need to stop and play. It is not considered a mistake if, feeling the melody, we fill in the pauses, which are also found in some places. It is important to play while feeling the countdown.

“Tasnifi Navo” and “Garduni Navo” in fact, in the book Shashmakom in the part of the mushkilot is written with the note “sol”. And in this textbook, it starts with the note “lya”, changing the musical instrument. The octave was correct and corresponded to the resonant notes of the dutar. On the other hand, adaptation to the dutar serves as an important basis so that in the future every performer on the dutar can afford to freely play instrumental pathways at a professional level.

Conclusion

By the XX–XXI centuries, the dutar performing school, whose styles had developed so much that the instrumental paths of Shashmakom were enriched in the performance of dutar with smooth, beautiful, rich strokes of professional performances. Tasnifs have a heavy, deep philosophy that requires great skill from the performer in their performance, a high level of knowledge and long-term skills and competence. And in a student who studied hard with a teacher and followed all the instructions and recommendations, one can have high hopes that all of the above aspects will be at the proper level.

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